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cording to the relative emphasis of the syllables, Lanier uses the musical notation, and Corson marks unstressed syllables with an *x* and stressed ones with an *a*. The current authorities seem, therefore, not to be misled by the classic prosody, and have given us our choice of at least four notations which, however wrong they may be in what they represent, are not misleading. To none of these does Prof. Liddell pay any attention.

The preface (p. ix) declares that "the treatment of the subject has been made as simple and as practical as possible." The definition of poetry we have already quoted. As nearly as the reviewer can make out, the argument is this:

Our ideas tend to express themselves not only in words but in word groups, which have fixed modulations of emphasis or stress. For example, the phrase "the power of God" is not merely a word group expressing a definite idea; its order is fixed, for "the of God power" is by no means the same thing to us. We cannot alter the stresses; for to read "*the power of God*" is to change it into something else. These units are called "thought moments."

The tendency of such thought moments, in material which possesses Human Interest, is to arrange themselves in some sort of rhythmic order, in which the rhythms may be "punctuated" by alliteration, rime, or accent. Our English verse punctuation system is based upon stress (which is discriminated in some obscure esoteric way from accent). The stress, which he calls "attention-stress," is of three kinds, word-stress, sentence-stress, and emotion-stress. The first two kinds seem fairly intelligible; by emotion-stress he means "a stress of attention due to the peculiar emotional interest which a notion may have in virtue of its relation to a recalled personal experience" (p. 197).

These stresses admit of various arrangements, so that we have the following summary of the principles of English verse form:

"English rhythms run either in rising or falling series of successive rhythm waves. In rising rhythms the even impulse is differentiated from the preceding odd impulse by receiving a greater amount of attention stress.

In rising rhythm a thought-moment may begin with a falling wave-group; or, in other words, a series in rising rhythm may be reversed for two impulses at the beginning of a new thought-moment.

Corollary: Full stressed impulses do not occur in the odd numbered places of rising rhythm, except in the case of 'reversal', nor in the even numbered places of falling rhythm. Secondarily stressed impulses may occur in any position in the verse."

In the above principles, he allows for a trochee only in the first foot of iambic measures; although we have them most frequently in the first foot, they may and do occur anywhere. The Corollary does not allow for either spondees or hovering accents, that is, for two equally stressed syllables together forming a "wave" or foot. It does not allow for a "wave" in which neither syllable has a logical stress, that is, an unstressed or pyrrhic foot.¹ In short, in many rather important instances, the book is wrong as to the facts of English verse, and in most cases, as the quotations show, is not simple and clear in its statements, but woefully obscure and well nigh unintelligible.

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GOETHE.

Goethe über seine Dichtungen, Versuch einer Sammlung aller Aeusserungen des Dichters über seine poetischen Werke. Von Dr. HANS GERHARD GRAEF. Erster Theil: Die Epischen Dichtungen. Zweiter Band. Frankfurt a/M.: Literarische Anstalt, Rütten & Loening, 1902. 8vo, iv+697 pp.

GRAEF's monumental work on Goethe, the first part of which has now been completed by the appearance of the second volume, is easily the most helpful aid in the field towards a thorough study and an intelligent appreciation of the poet. It does not merely give us in their chronological order Goethe's own utterances concerning each of his works, but it supplements these by the most important remarks of his friends and critics and adds a more or less elaborate comment wherever it has seemed necessary to do so. We thus are made to assist, as it were, at the very genesis of the poet's works and are taught how to look upon them correctly by being informed how the poet himself viewed them and how he wished or did not wish them to be viewed by others. To be sure, some Goethe specialists may think much space might have been saved by merely citing instead of giving in full the many pages taken

¹ The reviewer's positive statements concerning substitution of feet and his failure to distinguish rhythmic stress from logical stress will not be universally accepted as satisfactory. J. W. B.

from such easily accessible books as *Dichtung und Wahrheit*, or the Correspondence between Goethe and Schiller, and, on the other hand, some Goethe enthusiasts whose private libraries are not all they desire, may sometimes wish for a quotation in full when they find but a reference, or for a detailed comment where they are offered only a short one or none at all. Nevertheless, all things duly considered, the author seems to have solved the difficult task of satisfying both the specialist and the enthusiast at the same time with remarkable tact and good judgment.

Volume Two contains pages 493-1189 of Part One and completes the treatment of the epic works. While Volume One, which together with the general plan of Gräff's work was briefly noticed in these columns, Vol. xvi, p. 182 f., apart from introductory matters comprises no less than twenty-three works, Volume Two, though considerably larger in number of pages, brings besides a few minor items additions and corrections and two indexes, only *Werther* and *Wilhelm Meister*. The four hundred pages devoted to *Wilhelm Meister* show especially the influence which Schiller and his friends by their appreciative remarks and reflections exercised upon the artistic and philosophic development of the *Lehrjahre*; the two hundred pages which deal with *Werther* remind us above all that the poet of *Faust* for almost a generation was preëminently the poet of *Werther* and that in a certain manner *Werther* remained his lifelong companion. We see the genesis of *Werther*, the impression it created among the poet's friends and in the world in general, the changes introduced in the edition of 1787, admirably summed up on pp. 554-556, the interesting, ludicrous or even provoking meetings between the author and foreigners in Italy and Germany, and in addition to this the enthusiastic letter from the writer of another *Werther* on an island on the Southern hemisphere, the famous interview with Napoleon at Erfurt in 1808, and, finally, the connection of *Werther* with Goethe's last graet affection and the Marienbad elegy. Among all these things the subject of the meeting with Napoleon is made the basis of special study, the problem it offers to the literary critic is duly set forth, and an attempt is made to reconcile the various conflicting accounts and utterances by assuming that Napoleon censured

both the introduction of the motive of wounded ambition and the circumstance that *Werther* does not make any attempt to win Lotte while she is not yet married to Albert.

The additions and corrections (pp. 1085-1107) are mainly derived from material published since Volume One went to press. The first part of the two indexes is an index of the epic works. Each of the twenty-five works is taken up separately, and all matters pertaining to it are grouped under the nine headings of sources, places, letters, diaries, conversations, genesis, prints, influence, and details. The second index (pp. 1164-1189) is an index of persons and places. Not only the time and position of the persons is given, but also the nature of their relations to Goethe and the beginning of their acquaintance with him are indicated. The apparent intricacy of the first index is obviated by the detailed explanations and instructions which precede it; both indexes very materially enhance the value of the two volumes as books of reference. The typography shows great care and misprints appear to be very few and of no consequence. The comments of the author on utterances of Goethe and others are scarcely ever open to doubt, and when they are, the reader is always placed in the position to judge for himself.

We can, therefore, but repeat and still more emphasize the assurances of grateful obligation to the author which we expressed when noticing Volume One and we earnestly hope that, after he has so successfully completed his guide to a proper study and enjoyment of the epic works of Goethe, he may at no very distant date find strength and leisure to perform the same signal service with regard to the dramatic and lyric works.

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GERMAN LITERATURE.

I.

Der Talisman. Dramatisches Märchen in vier Aufzügen, von LUDWIG FULDA. Edited with Introduction and Notes by C. WILLIAM PRETTYMAN, Ph.D., Professor of German in Dickinson College. Boston: D. C. Heath & Co, 1902.

AN edition of Ludwig Fulda's *Der Talisman* without one word as to its keen political satire, its embodiment of one of the oldest Germanic